

Abstracts

MARGIT JUURIKAS. **Taoism in the shadow of *Shintō***

The influence of Buddhism and Confucianism, which originate on the continent, on the Japanese primeval religion *Shintō* has frequently been discussed, but how Taoism has influenced *Shintō* has often been overlooked. In some ways, this is understandable, as Taoism has never taken root in Japan as an organised religion (like Buddhism) or as a separate ideology (like Confucianism). There are, however, noticeable similarities between *Shintō* and Taoism, which give reason to suppose that Taoism as a religion with an older tradition may have influenced *Shintō*.

The article does not compare the two religions but studies the historical contacts between them, or when and through which channels Taoism has influenced *Shintō* and the Japanese culture in general. The contacts may have begun in the 6th century when the Bureau of Predictions or *Onmyōryō* started to mediate the practices introduced from China. Through this, the theory of *yīnyáng* and the five elements, which are the basis of Taoist cosmology, Taoist treatment of time and space and the elements of Taoist rituals reached Japan. In some ways these also infiltrated into the folk religion where they were merged with Buddhism and *Shintō* to such extent that they were not considered Taoist any more.

In the Edo period, the coexistence of Taoism and *Shintō* can primarily be seen in *Yuiitsu Shintō* established by Yoshida Kanemoto. This doctrine was imbued with Taoist cosmology, and its shrines had been built considering the principle of *yīnyáng*. *Shintō* was interpreted through concepts known from Chinese cosmology in modern times as well, although now it was seen from the Confucianist perspective, relying primarily on the *Book of Changes*. The examples provided show that, during its history, *Shintō* has embraced several Taoist influences, although these have often been indirect and mixed with other Chinese influences.

MARET NUKKE. **Religion in *nō* plays**

Japanese classical *nō* theatre has been thought of as a form of performing arts that is closely related to religion, especially to Zen Buddhism, although, in reality, it is rather difficult to identify the religious element in that form of theatre because religious ideas and influences are not expressed in a very clear-cut form. Reli-

gious elements in *nō* theatre appear to be more likely a part of the story because this performing art belongs to the historic context when these religious ideas were popular.

Religious elements that are related to medieval spirituality are primarily expressed in classical *nō* plays in three ways: firstly, as borrowing of religious stories or episodes from folk belief, folklore or literature; secondly, as interweaving of religious concepts of different Buddhist schools into the texts of the plays, and thirdly, as casting certain traditional characters and inserting Buddhist prayers or excerpts from sutras into specific parts of texts that function as structural elements. This kind of structure, where, at the beginning of the play, there is a prayer for summoning spirits to the site and, at the end of the play, there is a Buddhist prayer or passage from a sutra enabling the enlightenment of the spirit, functions as a structural framework that lacks an intention to introduce religious concepts. In the texts of the plays that are focused on the exorcism of malevolent spirits, the Buddhist terminology appears to be an element, which adds to the dramatic effect of *nō* plays and creates climactic moments. Thus, placing of excerpts from sutras and Buddhist prayers into the texts could be understood as a technical device which helps to add philosophic depth to the plays, using Buddhist vocabulary for that purpose. Medieval audiences enjoyed this kind of passages of theological colouring that were moulded into the elegant form of *nō*, and adding of these parts to the plays by playwrights was meant for pleasing the spectators. However, new religious *nō* plays differ from classical plays in that they preach religious doctrines and glorify gods or tell and explain Biblical stories.

JING HAO. **Notes on Brushwork**

Translated and commented by Katja Koort

Jing Hao (ca 855–917) was a renowned Chinese artist and art theorist who is considered the first true landscape painter of the Central States. His treatise *Notes on Brushwork* is a classic of art theory, as it is the most essential treatment of Chinese landscape painting, which sums up the aesthetic principles of the genre and defines the system of concepts.

Traditional classifications of Chinese artists call Jing Hao one of the first real masters of landscape painting. He was born during the Tang dynasty (618–907) and was active as a painter and art theorist for a relatively short time during the politically turbulent time of Five Dynasties and Ten Kingdoms (907–960) until he decided to withdraw from the society to spend the last years of his life as a hermit in the mountains of Northern China. The treatise discussed here was kept in the imperial treasury of the Song dynasty (960–1279), which testifies to its great impact on the development of Chinese landscape painting theory. *Notes on Brushwork* has been formulated as a conversation between the author and a hermit sage whom he met in the mountains. It presents and explains essential principles of

landscape painting. By its structure and fairy-tale plot, the text follows the works of Taoist authors, but also contains elements of Confucius' teachings. This kind of syncretism is not accidental and shows vividly that in Jing Hao's times three teachings — Taoism, Buddhism and Confucianism — began to merge, and this process culminated in the treatment of the 11th–12th century Neoconfucianists.

KADRI RAUDSEPP. 20th-century scholar Shechen Gyeltsab (1871–1926) on the authenticity of the texts and teachings of the Nyingma school

In this article, I concentrate on debates over the authenticity of Buddhist texts in Tibet. There are many polemical texts which have been investigated in great detail, but the specific text I would like to shed some light on in this article, written by the famous 20th-century scholar Shechen Gyeltsab (Zhe chen rgyal tshab, 1871–1926) has up to now not received the attention it deserves. This polemical text appeared as one of the introductory chapters in his *Dharma History (Chos byung)*, immediately preceded by the general introduction about the arrival of teaching lineages to Tibet. It is followed by the detailed description of the Nyingma lineages. The author's intention is clear — before going into the details of the Nyingma school, the reader has to reach the conviction that, despite multiple attacks against the Nyingma school throughout history, there is nothing reprehensible about the teachings and texts of the Nyingma lineage. This implies that the author has not intended his *Dharma History* to be read only by Nyingma devotees, but it is also meant for the followers of Sarma lineages. I give an overview of the content of this 65 folios long polemics by pointing out the main arguments of Shechen Gyeltsab, at the same time trying to place his polemics in the wider context of polemical writings in Tibet by comparing the writing style and arguments of the earlier polemics with those of Shechen Gyeltsab. It is clear that his way of argumentation is much more elaborated than in most of the earlier polemics. His intention is to call attention to the shortcomings of Sarma polemicists who criticize the higher tantras of the Nyingma school. For doing that, he specifically uses examples from Mahayoga tantras. However, as Shechen Gyeltsab is not only presenting completely new arguments — at the same time he firmly relies on the older arguments which have been heard many times before — it becomes evident that, for Tibetans, it is not only the author's original ideas which count, but there is always an emphasis on repetition as if wanting to reaffirm the specific identity of one's teaching lineage.

JAAN LAHE. **Zoroastrian and Zurvanite motifs in Manichaeism**

Researchers have argued about the origins and essence of Manichaeism for centuries. Although the time and place of development of Manichaeism can be precisely localised, and it is also generally recognised that Manichaeism includes motifs from different religions (Iranian religion, Christianity, Gnosticism), researchers disagree on the degree of contribution from one or another specific religion to the development of Manichaeism. Some researchers believe that Iranian religions, including Zoroastrianism and Zurvanism, had the greatest impact, while others believe the contribution of Christians to be the greatest, and some believe that Gnosticism influenced Manichaeism the most. This article views different theories about the origins of Manichaeism, analyses motifs originating from Iranian religions in Manichaeism and concludes that the greatest influencers of Manichaeism were not Iranian religions or Christianity but Gnosticism, the base structure of which differs significantly from that of Zoroastrianism. In Manichaeism, the definitions and motifs borrowed from Iranian religions must primarily be understood as means of expression arising from a cultural context for expressing the specific gnostic message of Manichaeism.

TARMO KULMAR. **Some remarks on early totalitarian state**

In the author's opinion, in the history of distant past, the so-called early totalitarian state form can be found. It can be studied on the basis of seven groups of characteristics: historical and political causes of emergence and demise, administration and management, economy, social life, legal order, ideology and foreign policy. Based on the characteristics of these seven groups, the article compares the Inca state in Peru, the Chinese Qin empire, the reign of Akhenaten in the New Kingdom of Egypt and the empire of the Chinese Sui dynasty.

The Inca state of Tahuantinsuyu, based on the of chronicles of the Spanish era of conquistadores, and the Chinese empire of the Qin dynasty, based on Sima Qian's chronicle, fully meet all the seven criteria of the early totalitarian state.

The New Kingdom of Egypt during Pharaoh Akhenaten and the Chinese empire of the Sui dynasty meet the criteria of the early totalitarian state partly.

Akhenaten's form of government entirely or nearly entirely meets the criteria of the early totalitarian state by its historical and political causes and ideological factors. Its administration and legal order meet the criteria partly. In economy and social life, the features of the early totalitarian state can be found to a small extent. Foreign policy was the only factor where the conditions of early totalitarianism were not fulfilled at all. In conclusion, Pharaoh Akhenaten was, with a great probability, on the way to the early totalitarian form of governing the state.

The form of government of the Sui empire entirely meets the criteria of the early totalitarian state only concerning the factors of historical and political causes and foreign policy. It very greatly meets the criteria concerning administration

and economy but very little or in an indirect way in the sphere of social life. In legal order and ideology, these characteristics are missing or nearly missing. In conclusion, the Sui empire meets the criteria of the early totalitarian state by its external features like emergence and demise, foreign policy, administration and economy, but the internal features of the state — society, law and ideology — are not characteristic of the early totalitarian state.

The third Column of the Behistun Inscription of Darius I (522–486 BCE)

Translated and commented by Vladimir Sazonov

The article is dedicated to the third column of the famous Behistun (Bīsitūn) inscription of the Persian king Darius I (522–486 BCE) from the Teispid-Achaemenid dynasty (559–330 BCE). As we know, the Behistun inscription was composed in three important languages of the Persian Empire: in the Babylonian dialect of the Akkadian language, in the Elamite language, and in the Old Persian language.

It is important to note that the Behistun inscription is a very good example of the use of propaganda by a king in Persia. Although it is a good example of the earliest Persian propaganda, we must note that the royal propaganda of the Teispid-Achaemenid kings to some extent perpetuated Neo-Assyrian (900–610 BCE) and Neo-Babylonian (626–539 BCE) propagandistic traditions. In his Behistun inscriptions, Darius I generally used elements, narratives and ideas very similar to those that had been used by Neo-Assyrian and Neo-Babylonian kings in their royal inscriptions some centuries before him. Because of the lack of sources from the Teispid-Achaemenid period, this Behistun inscription is a very important historical source and is still the longest authentic historical document or chronicle from the reign of Darius I that gives us some historical background to the early years of his rule.

The third column of the Behistun inscription covers the historical period from the end of 522 BCE — or from the beginning of 521 BCE — until the beginning of 520 BCE. During this short 1-year period, Darius fought against several serious enemies who revolted against his power and did not recognise him as the king. His biggest opponent in Persia at that time was a man called Vahyazdāta; he tried to come to power in Persia and claimed to be a king of Persia. Another serious enemy was Arakha who usurped power during a rebellious phase in Babylonia. After several battles against enemy forces, Darius I finally vanquished all his enemies and thereafter punished them in very cruel ways.

So, the main purpose of this research is to give an analysis and translation of the third column of the Behistun inscription with commentaries.

HOLGER MÖLDER. The influence of the Inca Empire and its heritage on political and cultural self-consciousness of the contemporary Latin American states

Cultural colonization and change of indigenous people's national identity in Latin America has been so successful that many indigenous peoples have lost or are losing their original identity, and only few of them have survived the pressure coming from the Spanish-speaking environment. The Quechua people and their kinsmen, the Aymara people, could be considered a significant exception where the continuity of the former Inca Empire is still carried on by its descendants. The Inca Empire disappeared from the historical scene in the 16th century, but its legacy still influences the political and cultural landscape of Latin American countries which cover the territories of former empire. During the last 20–25 years, the Inca political identity has been particularly felt in the former imperial periphery — in Bolivia and Ecuador — but lately political self-consciousness has also started to increase in its epicentre in Peru.

In the twentieth century, indigenous American ideology, political identity and self-consciousness of the former Inca Empire areas was promoted by the Bolivian writer and public figure, Fausto Reinaga (1906–1994) who is considered to be the founder of the anti-Western and anti-colonialist ideology of *indianismo*, which is opposed to convergent ideologies based on *hispanidad* and *mestizaje* ideologies. Reinaga wrote, “Christ and Marx must be removed from the head of the Indian. Inca philosophy has the mission of ennobling life. Joy, love and peace are a social enjoyment.” The philosophy of Reinaga has influenced the present leaders of Bolivia including President Evo Morales who initiated reforms directed to increased involvement of indigenous people in the Bolivian society. In Ecuador, indigenous movements (e.g. CONAIE) have actively impacted political processes since the 1990s. In Peru, after the first Quechua President Alejandro Toledo was elected to office in 2001, the political self-consciousness of indigenous people increased significantly. Political activation of Quechuas and Aymaras in Ecuador, Bolivia and Peru is supported by the legacy of the Inca Empire, which legitimizes their efforts to promote their own indigenous identity besides state-based national identity.

SEBASTIAN FINK. Gilgamesh and Urshanabi

This article analyses the relationship of Gilgamesh and Urshanabi in the Mesopotamian epic of Gilgamesh with a focus on the interpretation and the importance of Urshanabi's name. It is argued that Urshanabi's name can be interpreted as “Servant of Gilgamesh” and this interpretation is also supported by Urshanabi's role in the story.

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